

CAMERA SCRIPT

Project Number
02344/7048

'DOCTOR WHO'

SERIAL 4C

TK1975

'Ark in Space'

by Robert Holmes

EPISODE ONE

'4C'

Producer.....PHILIP HINCHCLIFFE
Director.....RODNEY BENNETT
P.A.....MARION McDOUGALL
Script Editor.....ROBERT HOLMES
P.U.M.....GEORGE GALLACCIO
A.F.M.....RUSS KAREL
Assistant.....PAULINE SILCOCK

Designer.....ROGER MURRAY-LEACH
Costumes.....BARBARA KIDD
Make-up.....SYLVIA JAMES

T.M.1.....NIGEL WRIGHT
T.M.2.....TOMMY DAWSON
Sound Supervisor.....JOHN LLOYD
Grams Operator.....GORDON PHILLIPSON
Crew.....NUMBER TEN
Vision Mixer.....MARY KELLEHAR
Floor Assistant.....JOHN SMITH

Visual Effects.....JOHN FRIEDLANDER/TONY OXLEY

MONDAY, 28TH OCTOBER 1974

T.C.3

1100 - 1300 Camera Rehearsals
1300 - 1400 LUNCH
1400 - 1800 Camera Rehearsals (with 35mm TK-44
1430-1530)
1800 - 1900 DINNER
1900 - 1930 Line-up
1930 - 2200 RECORD VTC/6HT/95356 (+ SHIB)
(with 35mm TK- 44
1930-2030)

TRANSMISSION:

25TH JANUARY 1975

"DOCTOR WHO"

SERIAL 4C

'ARK IN SPACE'

by Robert Holmes

EPISODE ONE

CAST LIST

Doctor Who.....TOM BAKER
Harry Sullivan.....IAN MURTER
Sarah Jane Smith.....ELISABETH SLADEN
(Voices.....GLADYS SPENCER
PETER TUDDENHAM)

Non-Speaking Artists

Bodies in Pallets.....JAN GORAM
TINA ROACH
BARRY SUMMERFORD
PETER DUKE
RICHARD ARCHER
SEAN COONEY
ROY BRENT
LES CONRAD
Dune.....BRIAN JACOBS

'DOCTOR WHO'

02344/7048

SERIAL 4C

'Ark in Space'

EPISODE ONE

RUNNING ORDER

| PAGE | SCENE | CHARACTERS | VFX | CAMS/ BOOMS | SHOTS |
|---|---|------------|----------------------------|---|-------|
| 1 | <u>/V.T. CLOCK/</u> <u>TELECINE 1</u> (Dur: 30") OPENING TITLES (ARK IN SPACE) | | | 3A, A1 M.O.F. T/J SLIDES | |
| RUN-ON (1) | | | | | |
| 2 | <u>TELECINE 2</u> (Dur: 50") CLOSING TITLES (ARK IN SPACE) | | | Music on Tape T/J SLIDES | |
| RECORDING BREAK (1) REWIND T/K & RELOAD CAPTIONS | | | | | |
| 3 | <u>/V.T. CLOCK/</u> <u>1. SPACE STATION IN</u> <u>EARTH ORBIT</u> <div>VT INSERT 1 FOR EP.3, P.33 REPLAY</div> | | Captions | 3A, A1 5A, 4A 1A (AIDA & VASELINE) | 1 |
| RECORDING BREAK (2) CAM. 1 REPOS. | | | | | |
| 4 | <u>/V.T. CLOCK/</u> <u>CONTROL ROOM 1</u> <div>VT INSERT 2 FOR EP. 3, P.36</div> | | Autoguard Spark Gen. | 3A, A1 1B (AIDA) 4A | 2 |
| RECORDING BREAK (3) CAM. 1 REPOS. | | | | | |

'DOCTOR WHO' (4C) - 'Ark in Space' Ep. 1
RUNNING ORDER

| PAGE | SCENE | CHARACTERS | VFX | CAMS/ BOOMS | SHOTS |
|--|---|------------|------------------------------|---------------------|-------|
| 5 | <div><u>/V.T. CLOCK/</u> CONTROL ROOMS 1 & 2 <div>VT INSERT 3 FOR EP.3 P.37</div></div> | | Gelatinous Tentacle | 3A, A1 1C (AIDA) | 3 |
| RECORDING BREAK (4) CAM. 1 REPOS. | | | | | |
| 6 | <div><u>/V.T. CLOCK/</u> 1A. INT. CRYOGENIC CHAMBER <div>VT INSERT 4 FOR EP.3 P.37</div></div> | EXTRAS | Gelatinous Tentacle | 3A, A1 1D (AIDA) | 4 |
| RECORDING BREAK (5) CAM. 1 REPOS. AIDA OFF | | | | | |
| 7 | <div><u>TELECINE 3</u> (Dur: 30") OPENING TITLES (SONTARAN EXPERIMENT EP. 1) M.O.F. T/J SLIDES</div> | | | | |
| RUN-ON (2) | | | | | |
| 8 | <div><u>TELECINE 4</u> (Dur: 50") CLOSING TITLES (SONTARAN EXPERIMENT EP. 1) Music on Tape T/J SLIDES</div> | | | | |
| RECORDING BREAK (6) REWIND T/K - RELOAD CAPTIONS | | | | | |
| 9 | <div><u>1B. SPACE STATION IN EARTH ORBIT (MODEL)</u></div> | | Model of Space Station | 1A, A1 | 5 |
| RECORDING BREAK (7) | | | | | |

"DOCTOR WHO" (4C) - 'Ark in Space' Ep. 1
RUNNING ORDER

| PAGE | SCENE | CHARACTERS | VFX | CAMS/ BOOMS | SHOTS |
|------------------------------|--|--------------------------|--|--------------------------------|-------|
| 10 | <u>TELECINE 5</u> (Dur: 30") OPENING TITLES (SONTARAN EXPERIMENT) (EP. 2) | | | M.O.F. T/J SLIDES | |
| ----- RUN-ON (3) ----- | | | | | |
| 11 | <u>TELECINE 6</u> (Dur: 50") CLOSING TITLES (SONTARAN EXPERIMENT EP. 2) | | | Music on Tape T/J SLIDES | |
| RECORDING BREAK (8) | | | | | |
| 12 | <u>2. INT. CONTROL ROOM 1</u> | DOCTOR HARRY SARAH | Tardis Flashing light. Torches/ Lanterns. Tardis key | 3A/B, B1 C1, 2A/B | 6-16 |
| 18 | <u>3. INT. CONTROL ROOM 2</u> | SARAH | | 4B, A1 | 17 |
| 19 | <u>4. INT. CONTROL ROOM 1</u> | DOCTOR HARRY | | B1, C1 ^{2B} | 18 |

"DOCTOR WHO" (4C) 'Ark in Space' Ep. 1
RUNNING ORDER

| PAGE | SCENE | CHARACTERS | VFX | CAMS/ BOOMS | SHOTS |
|--|------------------------------------|--------------------------|------------|------------------------------|-----------|
| 20 | <u>5. INT. CONTROL ROOM 2</u> | SARAH | | 4C (TRAP A1, 3C | 19- 21 |
| RUN-ON (4) | | | | | |
| 21 | <u>6. INT. CONTROL ROOM 1</u> | DOCTOR HARRY | | 3B, B1 C1 | 22- 26 |
| 22 | <u>7. INT. CONTROL ROOM 2</u> | SARAH | | 4B, A1 | 27 |
| 23 | <u>8. INT. CONTROL ROOM 1</u> | DOCTOR HARRY | | 3B, B1 C1, 2A/D | 28- 37 |
| RECORDING BREAK (9) 2 to C 3 to E B1 to B2 | | | | | |
| 25 | <u>9. INT. CONTROL ROOM 2</u> | HARRY DOCTOR SARAH | | 4C/B, A1 3E/F/C, B2 2C | 38- 74 |
| RECORDING BREAK (10) | | | | | |
| 32 | <u>10. INT. CONTROL ROOM 1</u> | HARRY DOCTOR | Auto-Guard | 3B, C1 2A/D 5B (SPARK) | 75- 79 |

"DOCTOR WHO" (4C) 'Ark in Space' Ep. 1
RUNNING ORDER

| PAGE | SCENE | CHARACTERS | VFX | CAMS/ BOOMS | SHOTS |
|---|---|-----------------|-----------------------------------|----------------------------|-----------|
| 33 | <u>11. INT. CONTROL ROOM 2</u> | SARAH | | 4D (LOCKED OFF) A1 | 80 |
| RECORDING BREAK (11) CLEAR SARAH & ROLL BACK & MIX | | | | | |
| 33 | <u>CONTINUE SCENE 11 - CONTROL ROOM 2</u> | | | 4D, A1 | 81 |
| RECORDING BREAK (12) | | | | | |
| 34 | <u>12. INT. CONTROL ROOM 1</u> | DOCTOR HARRY | Extensible probe. Dr.'s hat | 3B, C1 2A 5B (SPARK) | 82- 83 |
| RECORDING BREAK (13) SET UP SPFX. ON HAT | | | | | |
| 34 | <u>CONTINUE SCENE 12 - CONTROL ROOM 1</u> | DOCTOR HARRY | Hat smoking | 3B, C1 | 84 |
| 35 | <u>13. INT. CONTROL ROOM 2</u> | HARRY (VO) | | 4D, A1 | 85 |
| RECORDING BREAK (14) | | | | | |

"DOCTOR WHO" (4C) 'Ark in Space' Ep. 1
RUNNING ORDER

| PAGE | SCENE | CHARACTERS | VFX | CAMS/ BOOMS | SHOTS |
|----------------------|--|-----------------|---|------------------------------|------------|
| 36 | <u>15. INT. CONTROL ROOM 1</u> | DOCTOR HARRY | Autoguard | 3B, C1, 2A 5B (MODEL) | 86- 90 |
| RECORDING BREAK (15) | | | | | |
| 37 | <u>17. INT. CONTROL ROOM 1</u> | DOCTOR HARRY | Dr's scarf burning cricket ball burning Autoguard | 5B(SPARK 3B/D, C1 2A/B | 91- 96 |
| RECORDING BREAK (16) | | | | | |
| 38 | <u>CONTINUE SCENE 17 - CONTROL ROOM 1</u> | DOCTOR HARRY | | 3B, C1 2B | 97- 102 |
| 42 | <u>18. INT. CONTROL ROOM 2</u> | DOCTOR HARRY | | 4D, A1 | 103 |
| RECORDING BREAK (17) | | | | | |
| 42 | <u>CUT IN SHOT FOR SCENE 10 - CONTROL ROOM 1</u> | | Harry's Shoe | 5B | 104 |
| RECORDING BREAK (18) | | | | | |
| 42 | <u>CUT IN SHOT FOR SCENE 17 - CONTROL ROOM 2</u> | | Harry's Shoe | 2D | 105 |
| RECORDING BREAK (19) | | | | | |

"DOCTOR WHO" (4C) 'Ark in Space' Ep. 1
RUNNING ORDER

| PAGE | SCENE | CHARACTERS | VFX | CAMS/ BOOMS | SHOTS |
|---|------------------------------------|-----------------|---------------------------------|----------------------|-------------|
| 43 | <u>20. INT. CONTROL ROOM 2</u> | DOCTOR HARRY | | 4D, A1 B2, 3F | 106- 109 |
| RECORDING BREAK (20) | | | | | |
| 45 | <u>14. INT. ACCESS CHAMBER</u> | SARAH VOICE | | 2E, A2 1E | 110- 114 |
| RECORDING BREAK (21) | | | | | |
| 47 | <u>16. INT. ACCESS CHAMBER</u> | SARAH VOICE | | A2, 1E | 115 |
| RECORDING BREAK (22) | | | | | |
| 48 | <u>19. INT. ACCESS CHAMBER</u> | SARAH | Smokey red vapour Dry ice | 2E, A2 | 116 |
| RECORDING BREAK (23) | | | | | |
| 49 | <u>21. INT. THE TRANSOM</u> | DOCTOR HARRY | | FR-2, 5C 4E, FR-1 | 117- 118 |
| RECORDING BREAK (24) SET IN DOOR 1 LAY GRUB | | | | | |

"DOCTOR WHO" (40) 'Ark in Space' Ep. 1
RUNNING ORDER

| PAGE | SCENE | CHARACTERS | VFX | CAMS/ BOOMS | SHOTS |
|--------------------------------------|---|--------------------------|------|----------------------------|-------------|
| 49 | <u>CONTINUE SCENE 21 - TRANSOM</u> | DOCTOR HARRY VOICE | Glob | FR-2, 5C 4E, FR-1 1X | 119- 121 |
| RUN-ON (5) 5 TO D FR2-3 | | | | | |
| 53 | <u>22. INT. CUBICLE</u> | HARRY DOCTOR | | FR-3, 5L | 122 |
| RECORDING BREAK (25) 5 PUT ON AIDA | | | | | |
| 53 | <u>CUT IN SHOT FOR SCENE 21 - TRANSOM</u> | | Grub | 4E, FR-1 | 123 |
| RECORDING BREAK (26) SET IN DOOR (2) | | | | | |
| 53 | <u>CUT IN SHOT FOR SCENE 21 - TRANSOM</u> | DOCTOR HARRY | | FR-2 5C (AIDA) | 124 |
| RECORDING BREAK (27) | | | | | |
| 54 | <u>23. INT. ACCESS CHAMBER</u> | DOCTOR HARRY | | A2 2F/E 1E/F/G | 125- 130 |
| RECORDING BREAK (28) 1 to H 2 to H | | | | | |

"DOCTOR WHO" (4C) 'Ark in Space' Ep. 1
RUNNING ORDER

| PAGE | SCENE | CHARACTER | VFX | CAMS/ DOOMS | SHOTS |
|---|---|---------------------------|-------------------------|------------------------|-------------|
| 51 | <u>24. INT. CRYOGENIC CHAMBER</u> | HARRY DOCTOR BODIES | | C2 2C/H, D3 1H/J | 131- 135 |
| RECORDING BREAK (29) 1 TO K | | | | | |
| 58 | <u>CONTINUE SCENE 24 - CRYOGENIC CHAMBER</u> | DOCTOR | | 1K | 136 |
| RECORDING BREAK (30) STRIKE PALLET 1 TO J | | | | | |
| 58 | <u>CONTINUE SCENE 24 - CRYOGENIC CHAMBER</u> | HARRY DOCTOR | Sliny, silvery trail | 3G, 2K/T C2, 1J | 137- 152 |
| RECORDING BREAK (31) RE-SET PALLET | | | | | |
| 61 | <u>CONTINUE SCENE 24 - CRYOGENIC CHAMBER</u> <u>(AND INTO EP. 2 - SCENE 1)</u> | HARRY DOCTOR SARAH | 7ft. Wirrn | 2K/L C3 1J/H | 153- 162 |

END RECORDING

'DOCTOR WHO'

SECIAL 4C

'Ark in Space'

PART ONE

/V.T. CLOCK ON 3A /A1/

TELECINE 1

(35mm)

SOF

OPENING TITLES (Dur: 30")

S/I T/J SLIDES

- (1) Ark in Space
- (2) by Robert Holmes
- (3) Part One

END TELECINE 1

RUN ON (1)

CLOSING CREDITS 'ARK IN SPACE' EP. 1

TELECINE 2

(35mm)

Closing
Sig.Tune
on Tape

CLOSING TITLES (Dur: 50")

S/I T/J SLIDES

- | | |
|--|--|
| (1) Doctor Who TOM BAKER | (10) Costume Designer BARBARA KIDD Make up SYLVIA JAMES |
| (2) Sarah Jane Smith ELISABETH SLADEN | (11) Lighting NIGEL WRIGHT Sound JOHN LLOYD |
| (3) Harry Sullivan IAN MARTER | (12) Designer ROGER MURRAY-LEACH |
| (4) Voices GLADYS SPENCER PETER TUDDENHAM | (13) Producer PHILIP HINCHCLIFFE |
| (5) Written by ROBERT HOLMES | (14) Directed by RODNEY BENNETT BBC Colour |
| (6) Production Assistant MARION McDOUGALL Production Unit Manager GEORGE GALLACCIO | |
| (7) Title Music by RON GRAINER AND BBC RADIOPHONIC WORKSHOP Title Sequence BERNARD LODGE | |
| (8) Incidental Music by DUDLEY SIMPSON Special Sound DICK MILLS | |
| (9) Visual Effects Designers JOHN FRIEDLANDER TONY OXLEY | |

END TELECINE 2

RECORDING BREAK (1)

REWIND TK &
RELOAD CAPTIONS

V.T. CLOCK IDENT ON 3. /11/

V.T. INSERT 1
FOR EP. 3, P.33
REPLAY

1. 5 A CAMS: 5A, 4A, 1A (AIDA & VASELINE)

Caption:

Stars

1. SPACE STATION IN ORBIT

(A SPACE STATION IN
EARTH ORBIT.

S/I 4 A /

Caption:
Earth/Stars

WE ARE MOVING TOWARDS IT.

OUR APPROACH SPEED APPEARS
TO INCREASE AS WE GET
NEARER.

SLOW ZOOM IN
Lose Earth

SOUGHING, EERIE 'SPACE
MUSIC' RISES TO A
CLIMACTIC SHRIEK OF EXULTATION
AS WE PLUNGE INTO IMPACT
WITH THE SATELLITE'S
SCARRED AND ANCIENT
SURFACE.

S/I 1 A /

(AIDA &
VASELINE)
IS Model:
Spacecraft

THE SCREEN GOES BLACK.

TRACK IN.
ZOOM IN

THE SILENCE IS ABSOLUTE.

CU SPACECRAFT

RECORDING BREAK (2) CAM. 1 REPOS.

V.T. CLOCK IDENT ON 3. /A/

V.T. INSERT 2
FOR EP. 3, P.36

2. 1 B CAMS: 1B (AIDA), 4.
(AIDA)
L/A LS DOOR
CONTROL ROOM 1

GREEN
LIGHT

SUBJECTIVE SEQUENCE
FOR REPLAY
EP. 3, (p.36)

SLOW TRACK IN

PAN R.

HOLD AUTOGUARD
CENTRE FRAME

AUTOGUARD DESCENDS

S/I 4 A /
Spark
Generator

Sl.FX.
Fires
'directly'
at cam.

RECORDING BREAK (3) CAM. 1 REPOS.

-10 -

V.T. CLOCK IDENT ON 3A /21/

V.T. INSERT 3
FOR EP. 3, P.37

3. 1 C CAMS: 1C (AID.)

(AID.)

L/A CS DOOR CONTROL ROOMS 1 & 2

TRACK IN

SUBJECTIVE SEQUENCE
FOR REPLAY
EP. 3, P.37

DOOR OPENS

GREEN LIGHT

ZOOM IN

CU CONTROL PANEL
COVER

SP. FX.
Gelatinous
tentacle in
L.
Falls off
cover

FADE LIGHTS

RECORDING BREAK (4)

LM

- 2 -

V.T. CLOCK IDENT ON 3A /AL/

| |
|------------------------------|
| V.T. INSERT 4 EP. 3, P.37 |
|------------------------------|

4. 1 D CAMS: 1D (AIDA)

(AID.)
L/A LS
DUNE'S
PALLET

14. INT. CRYOGENIC CHAMBER.

| |
|------------------------------------|
| N.I. FOR REPLY ALSO EP. 3, P.37 |
|------------------------------------|

(STILL SUBJECTIVE
CAMEL. WE ARE
INCHING CAUTIOUSLY
ACROSS THE FLOOR
OF THE CHAMBER.

GREEN LIGHT

SLOW TRACK
IN
(? C.M. WOBBLE)

THE ONLY LIGHT
IS THE DIM GLOW OF
FLUORESCENCE
GIVEN OUT BY
OUR REYSSAL EYES.
THE ONLY SOUND IS
THE LOW GURGLE
OF OUR RYING LUNGS.

CU DUNE'S
PALLET

| |
|--|
| SP.FX. Gelatinous Tentacle in L. Opens pallet |
|--|

DIRECTLY AHEAD
OF US NOW, ONLY
FEET AWAY, WE SEE
A LOW TUMULT. A
PLASTIC SURVIVAL
SHROUD, LIKE A
TENT, COVERS
THE DOOR. REACHING
FORWARD WITH ONE
GELATINOUS TENTACLE,
WE PULL THE SHROUD
AWAY. THE BODY
OF THE CREATURE
IS IMMOBILE, LIES
ON THE FLOOR. WITH A
LAST GASP REPORT,
WE RIG OURSELVES
UP AND COVER THE
DOOR)

CAMEL'S CP

TRACK

LOC DUNE

RECORDING BREAK (5) REMOVE AIDA

OPENING CREDITS FOR
'THE SONTARAN EXPERIMENT' EP. 1

TELECINE 3 (35mm)

SOF

OPENING TITLES (Dur: 30")

S/I T/J SLIDES

- (1) The Sontaran Experiment
- (2) by Bob Baker and Dave Martin
- (3) Part One

END TELECINE 3

RLN ON (2)

CLOSING CREDITS FOR
'THE SONTARAN EXPERIMENT' EP. 1

TELECINE 4 (35mm)

Closing
Sig.Tune
on Tape

CLOSING TITLES (Dur: 50")

S/I T/J SLIDES

- | | | | |
|-----|--|------|--|
| (1) | Doctor Who TOM BAKER | (10) | Incidental Music by DUDLEY SIMPSON Special Sound DICK MILLS |
| (2) | Sarah Jane Smith ELISABETH SLADEN | (11) | Visual Effects Designers JOHN FRIEDLANDER TONY OXLEY |
| (3) | Harry Sullivan IAN MARTER | (12) | Costume Designer BARBARA KIDD Make up SYLVIA JAMES |
| (4) | Vural DONALD DOUGLAS Krans GLYN JONES Erak PETER WALSHE | (13) | Lighting TOMMY THOMAS Sound VIC GODRICH |
| (5) | Styre KEVIN LINDSAY | (14) | Script Editor ROBERT HOLMES |
| (6) | Roth PETER RUTHERFORD Zake TERRY WALSH | (15) | Designer ROGER MURRAY-LEACH |
| (7) | Written by BOB BAKER AND DAVE MARTIN | (16) | Producer PHILIP HINCHCLIFFE |
| (8) | Production Assistant MARION McDOUGALL Production Unit Manager GEORGE GALLACCIO | (17) | Directed by RODNEY BENNETT BBC Colour |
| (9) | Title Music by RON GRAINER AND BBC RADIOPHONIC WORKSHOP Title Sequence BERNARD LODGE | | |

END TELECINE 4

RECORDING BREAK (6)

/REWIND TK &
/RELOAD CAPTIONS/

5. 1 A CAMS: 1A /A1/
CU SPACE
CRAFT

1B. SPACE STATION IN EARTH ORBIT

HOLD FOR
20 Secs.

MODEL OF
SPACE STATION

RECORDING BREAK (7)

OPENING CREDITS FOR
'THE SONTARAN EXPERIMENT' EP. 2

TELECINE 5

(35mm)

SOF

OPENING TITLES

(Dur: 30")

S/I T/J SLIDES

- (1) The Sontaran Experiment
- (2) by Bob Baker and Dave Martin
- (3) Part Two

END TELECINE 5

RUN ON (3)

CLOSING CREDITS FOR
'THE SONTARAN EXPERIMENT' EP. 2

TELECINE 6 (35mm)

Closing
Sig. Tune
on Tape

S/I SLIDES CLOSING TITLES (Dur: 50")

- | | |
|---|---|
| (1) Doctor Who TOM BAKER | (12) Incidental Music by DUDLEY SIMPSON Special Sound DICK MILLS |
| (2) Sarah Jane Smith ELISABETH SLADEN | (13) Visual Effects Designers JOHN FRIEDLANDER TONY OXLEY |
| (3) Harry Sullivan IAN MARTER | (14) Costume Designer BARBARA KIDD Make up SYLVIA JAMES |
| (4) Styre and The Marshal KEVIN LINDSAY | (15) Lighting TOMMY THOMAS Sound VIC GODRICH |
| (5) Vural DONALD DOUGLAS | (16) Script Editor ROBERT HOLMES |
| (6) Krans GLYN JONES Erak PETER WALSH | (17) Designer ROGER MURRAY-LEACH |
| (7) Roth PETER RUTHERFORD Prisoner BRIAN ELLIS | (18) Producer PHILIP HINCHCLIFFE |
| (8) Fight Arranger TERRY WALSH | (19) Directed by RODNEY BENNETT BBC Colour |
| (9) Written by BOB BAKER AND DAVE MARTIN | |
| (10) Production Assistant MARION McDOUGALL Production Unit Manager GEORGE GALLACCIO | |
| (11) Title Music by RON GRAINER AND BBC RADIOPHONIC WORKSHOP Title Sequence BERNARD LODGE | |

END TELECINE 6

RECORDING BREAK (8)

FADE UP

6. 2 CS FLASHING CAMS: 3D, 2A/D B1, C1
LIGHT

2. INT. CONTROL ROOM 1.

(IN DARKNESS
IN SILENT AS
THE GEAR. THEN
THE TARDIS IS
IN TERRIBLE
AFTER A MOMENT
THE DOOR OPENS
IN THE OCTO.
STAYS OUT)

ZOOM OUT

LS TARDIS

ELEX:
TARDIS
LIGHT
FLASH

SOUND FX.
TARDIS ARRIVING

OCTO. WHO: Clumsy, ham-fisted
idiot -!

FLASHING
LIGHT -
STOPS

(HE FLASHES A
TOUCH LIGHT)

DOOR OPENS

HOLD DOCTOR

HARRY: (V.O.) But I was only trying -

OCTO. WHO: What? (TURNS) Come out
of there. And don't touch anything!

CRAE L.
(POS. L)

HARRY/SARAH
exit

(HARRY IN SILENCE
MARGE. SILENCE
CARRIES A LANTERN)

HARRY: I was only trying to open the
door - oh, I say! We've gone!

HOLD 3S
DOCTOR/HARRY/
SARAH

SARAH: Who's gone?

HARRY: I mean this isn't ... We aren't
where we were when ... Good heavens,
I'm going mad!

(3 next)

III (on 2, shot 6)

- 4 -

SARAH: That's how I felt the first time. Where are we, Doctor?

OCTOPUS WHO: I've no idea.

SARAH fwd.

SARAH: A little trip to the Moon, you said, just to prove to Harry that -

OCTOPUS WHO: I didn't expect him to start messing about with the helmic regulators.

(HE LOOKS AROUND.)

HARRY IS ALREADY
STAIRING INTO HIS
EYES. THE
OCTOPUS TELLS HIM (HARRY)
away from

Come / there, Harry!

HARRY fwd.

(HE CLOSES THE DOOR)

DOCTOR u/s

HARRY: You could sell that thing, Doctor.

3S HARRY/
DOCTOR/
SARAH

OCTOPUS WHO: I could what?

HARRY: Well. Jolly useful in Trafalgar Square. Hundreds of bobbies hiding inside it.

SARAH: Harry.

DOCTOR
fwd.

HARRY: Eh?

SARAH: Stop burbling.

- 4 -

(3 next)

HARRY: Yes, well ...
shock, I expect. I feel quite
strange.

(THE DOCTOR LETS
HIS YO-YO UNWIND
FROM A STILL HAND.
IT PLINGS AT THE
MOMENT OF ITS
FALLING)

DOCTOR WHO: Not much oxygen.
Nothing to worry about.

7. 3 B

3S DOCTOR/
HARRY/
SARAH

SARAH: Suffocation is nothing to
worry about?

DOCTOR WHO: We can survive for
quite a time yet.

SARAH: While you play with that
yo, yo?

(HE LETS IT SLIN
DOWN AGAIN)

8. 2 B

NOU DOCTOR

9. 3 B

3S DOCTOR/
HARRY/
SARAH

DOCTOR WHO: Just a simple gravity
reading, Sarah. / Yes, almost certainly
we're inside some kind of artificial
satellite ... Now isn't that
interesting?

SARAH: Not very.

DOCTOR WHO: I think it is.

(HE SHINES HIS
EACH AROUND
WITH KEEN INTEREST)

III (on 3m shot 9)

- 6 -

10. 2 B SEMI: It's dark and cold and it's/
very airless - / getting

PAN him R. 00010 LANC: All we have to do is
get the power back on. Let's see
what's over here.

HOLD 2S (HE MOVES OFF)
HARRY/SARAH

SARAH: (TO HARRY) Well we might as well have a look around. Coming for a walk, Harry?

ANNY: Better stick with the Doctor
don't you think?

2S 3...H/
H...Y

(COPY FOLLOWS)

LIGHTS
ON

THE DOCTOR HAS
FOUND A CONTROL
CONSOLE. HE
PLAYS AROUND WITH
IT. (LIGHTS COME ON)

11. 3 B MS DOCTOR

(THE ENTIRE BALANCE OF THE CREDIT IS A CREDIT IN THE DONOR'S CONTROL BANK.)

THE . . . STUDENTS
THE . . . STUDENTS
THE . . . STUDENTS

12. 2 B Incredible ... /
2S SANE/ERRY
Hardy out k.
SANE fwd. ERRY: What's it all for?

13. 3 B
2S DOCTOR/
HARRY

LM (on 3, shot 13)

- 7 -

DOCTOR WHO: I've never seen anything quite like it.

Q DOOR
OPEN

HARRY: Sarah.

(THE DOOR LOCKS)

DOCTOR WHO: Definitely built on earth but I can't place the period.

14. 2 B
MS SARAH

HOLD DOOR L.

DOOR OPENS

SARAH IS STUYYING
THE DOOR.
SARAH COMES IN
IT. SHE LOOKS
(SARAH)

SARAH: Doctor!

15. 3 B
2S DOCTOR/
HARRY

SARAH: Doctor, look!

DOCTOR WHO: In a moment, Sarah.

- 7 -

(2 next)

Reply: None if it seems to work
now, anyway. /

16. 2 B
NICU SARAH

PAN her L.
to door

Exits

(STAIN FULLS A
PAGE AT THE
COTTON'S BACK
IN 1945 THROUGH
THE 1946)

17. 4 B
MS SAUCH

M (on 4, shot 17) - 9 -

CAMS: 4B /A1/

3. INT. CONTROL ROOM 2.

| | |
|--------------------|--|
| | (SHARP PINKS HIMSELF IN AN EVEN MORE COMPLEX MACHINE MOM. THIS SECTION CONTAINS THE MAIN COMPUTERS. THEY ARE ALL SILENT. BEHIND THEY ARE ALL ALL AS STUP) |
| Comes fwd. | |
| | |
| <u>DOOR CLOSES</u> | |
| CRAB R. | |
| PAN her L. | |

18. 2 3
TIGHT 2S
HARRY/DOCTOR

(3 next)

IM

- 10 -

CAMS: 2B /B1,C1/

4. INT. CONTROL ROOM.

DOCTOR u/s

DOCTOR WHO: Judging by the macro-servo drive and that modified version of the Bennett oscillator, I'd say this was built in the early thirtieth century.

HOLD 2S

HENRY: Oh, no ...

DOCTOR WHO: You don't agree?

HENRY: The thirtieth century!

DOCTOR WHO: Late twenty-ninth, early thirtieth, I feel sure.

(HENRY LAZES AS
THROUGH HENRY'S
DOWN HIS WITH A
WET SILENCE)

19. 3 C
MS. SILENCE

- 10 -

(4 next)

5. INT. C NUCLEAR M.2.

turns R.

(SUN, 12 JUL 1964,
IS GETTING INTO
TOWN OF THE SECOND
SECTION. THE
FINDING IS
THE CHANGING IN
TO THE THE. THE
TURNS TO, THE
THE THE THE,
THE THE THE)

~~S.M.H.: act r! act r! ./.
There's no air in here. act r,
please!~~

(SHE HINDERS THE
WILL. FOR THE
RELATION INCREASE
HINDERS)

305

-12-

22. 3 B CAMS: 3B /31,01/
 2S HARRY/
 DOCTOR 6. INT. CENTRAL ROOM 1

DOCTOR WHO: Of course, with something
 as old as this it's difficult to be
 exact.
 DOCTOR X'S R.

HARRY/DOCTOR HARRY: Doctor, I'm a simple sort
 fwd. of chap.... are you trying to tell
 HOLD 2S me that we're now in the middle of the thirtieth
 century?

DOCTOR WHO: Good gracious no!
 Well beyond that.

(NO SHOTS
 23-26)

HARRY: Beyond the thirtieth!

DOCTOR WHO: You gave that helmic
 regulator quite a twist, I'm afraid.

HARRY: Well - where are we?

DOCTOR WHO: It's difficult
 / to say. This has
 obviously been here for some time.
 Several thousand years at least -
 What was that?

HARRY: I didn't say a word.
 I'm beyond words.

27. 4 B
 L/A HCU
 SALLH

-12-

(? next)

(on 4, shot 27)

(22)

- 13 -

CLOS: 3 11

7. INT. CEMETERY - 2.

PAN her R. (SADLY, THE
LAST OF HER
STRENGTH, G IN
STRINGS AND ALL
WITH A SILENT
SHE FALLS. (TWIN
S LIES IN)

TILT DOWN

Sadly: ... I can't ...
breathe ...

28. 2 4
2S
DOCTOR/MARY

- 13 -

(2 next)

PM

CAMS: 3D 2A/B /B1,C1/8. INT. CONTROL ROOM 1.(THE DOCTOR IS
STANDING AROUND)DOCTOR: Sarah! Where can she have
got to?

(NO SHOT 29)

HARRY: Back in the Tardis?DOCTOR: Impossible. I've got the
key ... I've told her time and again
about this sort of thing! Going
off by herself - /30. 3 B
MCU HARRYHARRY: But there's only one door.
And I swear she didn't go out there.31. 2 B
MS DOCTORDOCTOR: Then there must be another
exit.

PAN him L.

HARRY: Hidden deck hatch or
something?DOCTOR: Vacuum-tight panel, probably;
used them a lot in these early space
ship. (HE FINDS THE PANEL) Yes just
as I thought! /32. 3 B
CU HARRYHARRY: No door knob.33. 2 B
MCU DOCTORDOCTOR: A remote control /
You haven't touched anything,
have you Harry?33A. 3 B
CU HARRYHARRY: Me?

(2 next)

PM

(on 3, shot 33A)

DOCTOR: There are only two of us in here and your name is Harry.

34. 2 B
CU DOCTOR

HARRY: Yes, I did just try one switch.

DOCTOR: Which switch?

HARRY: But nothing happened.

35. 3 B
MCU HARRY

DOCTOR: Which switch?

HARRY: Which switch? Oh - this one. No, wait a no! ... I think perhaps it was ... Well, I might have been standing further along.

LAN him R.

DOCTOR: Try / and remember, Harry.

HARRY: I am trying. But it's frightfully difficult, you know.

DOCTOR: Just think where you were standing.

HARRY: It was this one.

DOCTOR: sure?

35A. 2 L
MS DOCTOR

HARRY: Positive. But absolutely nothing happened -

DOCTOR: Press it. Go on. Press it.

36. 3 B
MS HARRY

37. 2 B
MS DOCTOR

(HARRY DOES. THEY
THAT IS THE
PANEL OPENS. THE
DOCTOR GOES TO IT)

DOOR
OPENS

Sarah!

DOCTOR exits

2 TO C
3 TO E

B1 TO B2

RECORDING BREAK (9)

38. 3 E C.M.S: 4C/L 3E/F/C, 2C /A1, F2/
 I/ 2S DOOR/
 S'LLH 9. INT. CONTROL ROOM 2.

DOCTOR enters
 kneels
 HARRY enters.

(HE RUNS INTO
 THE COMPUTER
 SECTION AND
 BENDS OVER SARAH
 HARRY JOINS HIM)

HARRY: Crikey. She's cyanosed.

DOCTOR X's
 R.
 3S HARRY/
 SARAH/DOCTOR

DOCTOR: No air in here. Help me to
 get her back ...

(THEY START TO
 CARRY HER OUT.
 THE PANEL CLOSES.

DOOR
 CLOSING

HARRY GROOPS HIS
 END AND FLIES --
 DIVE TO STOP IT
 CLOSING. HE'S
 TOO LATE)

DOCTOR rises
 Out L.

HARRY: Confound it! Now what?

DOCTOR: There should be a reverse
 control.

(HE SEARCHES
 FOR IT)

HARRY: I've always hated sliding doors.
 Ever since I got my nose stuck in
 one in Portsmouth.

(HE IS EASING
 SARAH INTO A
 RELAXED BREATHING
 POSITION)

DOCTOR: How is she, Harry?

(2 next)

HARRY: Oh, not bad. She'll
recover quite quickly once she's out
of here.

39. 2 C
MS DOCTOR
Turns R. (THE DOCTOR HAS
SETTLED ON TWO
SWITCHES. HE
40. 3 E DOOR, HARRY/
SARAH TRIES ONE WITH
NO EFFECT. HE
41. 2 C DEPRESSES THE
MCU DOCTOR OTHER. AGAIN
NOTHING)

- He turns R. DOCTOR: Must be a broken circuit ...
42. 3 E
DOOR, HARRY/
SARAH HARRY: What?
43. 2 C
MCU DOCTOR DOCTOR: Nothing seems to be working
in here.
44. 3 E
L/A CU HARRY HARRY: Oh.

- (HE IS SWEATING
AND STRUGGLING
FOR BREATH.)
45. 4 C
MS DOCTOR THE DOCTOR IS
NOT YET AFFECTED)

DOCTOR: Ah, I've found the oxygen
control!

HARRY: Oh Good ...

- (THE DOCTOR TURNS
A WHEEL MARKED
'OXYGEN BLEED'.
46. 2 C HE PUTS AN EAR
TIGHT 2S DOWN AND LISTENS.
PANEL/DOCTOR WE CAN TELL FROM
HIS EXPRESSION
THE BLEEDS)

- DOCTOR: Not good Harry.
47. 3 E
L/A CU HARRY HARRY: No luck, eh?

48. 4 C
MCU DOCTOR

DOCTOR: (TO HIMSELF) Why is nothing functioning?

49. 3 E _____/

L/A 2S

HARRY/SARAH

HARRY: Couldn't we smash ... a way out, Doctor?

50. 2 C _____/

MS DOCTOR

PAN him L.

DOCTOR: With our bare hands? ...

51. 3 E _____/

L/A TIGHT 2S

HARRY/SARAH

(HARRY, SUFFERING
HEAVILY, LOOKS
AT SARAH)

HARRY: All my ... fault.

52. 2 C _____/

MCU DOCTOR

DOCTOR: No, I got us into this Harry.

53. 3 E _____/

L/A TIGHT 2S

HARRY/SARAH

HARRY: Not enough ... enough puff to argue.

DOCTOR: Then lie down. Conserve the oxygen while I ...

54. 2 C _____/

MCU DOCTOR

PAN him L.

kneels
(HOLD WIRES)

(THE DOCTOR IS
CHECKING THE
CABLE RUN
BETWEEN JUNCTION
BOXES BY THE WALL)

DOCTOR: Do what I can ... That's odd ...

HARRY: What?

DOCTOR: These cables have been sheared clean through ... Right!

DOCTOR rises

Oxygen valve servo-mechanism.

55. 4 C _____/

MS DOCTOR

PAN him L.

TM

(on 4, shot 55)

(THE DOCTOR
TRACKS THE RUN
BACK TO THE
OXYGEN SYSTEM)

56. 3 E DOCTOR: Yellow, black, green ...
L/A CU HARRY

57. 2 C HARRY: Uh?
MS DOCTOR

PAN him L.

(HE STARTS RE-
CONNECTING LEADS
TO TERMINALS.

Kneels
57A. 3 E
TIGHT 2S HARRY/
SARAH

HARRY IS NEARLY
UNCONSCIOUS.

57B. 2 C
MCU DOCTOR

THE DOCTOR IS
CLEARLY GLOGGY
HIMSELF. HE
WORKS SLOWLY AND
CLUMSILY AND WITH
GREAT EFFORT.

drops screw-
driver

58. 3 E
CU SCREWDRIVER

ONCE HE DROPS
HIS SONIC SCREW-
DRIVER AND ITS
RECOVERY IS A
PHYSICAL ORDEAL.

PICKED UP
TILT UP

GULPING FOR AIR,
BEADED WITH SWEAT,
EYES BLURRED, HE

CU DOCTOR

HISS

DOCTOR rises

59. 2 C
MS DOCTOR

MAKES THE FINAL
CONNECTION. WE
HEAR THE SWEET
HISS OF OXYGEN
THROUGH THE VALVE.
THE DOCTOR DRAGS
HIMSELF TO THE
NEAREST BALL-VENT
AND SUCKS AIR INTO
HIS LUNGS. THEN HE
DIRECTS THE VENT
TOWARDS HARRY AND
SARAH. HE CROSSES
TO THEM)

PAN him R.
Comes fwd.

Kneels.
3S DOCTOR/
HARRY/SARAH

DOCTOR: Harry ...

60. 3 E
TIGHT 3S
DOCTOR/
HARRY/
SARAH

(2 next)

PM

(HARRY STIRS.

THE DOCTOR
TURNS TO SARAH,
LISTENS TO HER
BREATHING.

HARRY STRUGGLES
TO SIT UP)

61. 2 C HARRY: Is she ... she okay?
L/A ICU DOCTOR

DOCTOR: Just in time.
... Are you feeling better?

62. 3 E TIGHT 3S DOCTOR/
HARRY/SARAH HARRY: Convalescent ... All I need
now is a couple of weeks at the
seaside.

DOCTOR X'S R.

HOLD them u/s. DOCTOR: Good.
Give me a hand to lay her on
that couch. It's nearer the vents.

CRAB R.
(POS. F)

HARRY: Good thinking.

3S HARRY/
SARAH/DOCTOR

(THEY CARRY SARAH
TO A SEGMENTED
LEATHER COUCH)

/2 TO A/
/4 TO B/

PAN DOCTOR L.

63. 4 E DOCTOR:
3S DOCTOR/HARRY/ I'll just fix the rest of those
SARAH cables.

HARRY: Sheared, you said?

DOCTOR fwd.
Kneels

(THE DOCTOR
STUDIES THEM
AGAIN)

DOCTOR: Or ... bitten.

(on 4, shot 63)

64. 3 C
MCU DOCTOR

HARRY: Eh?

DOCTOR: (WORKING) There's a mystery here, Harry. Something happened a long time ago ...

65. 4 B
2S HARRY/
SARAH

HARRY: Bitten?

66. 3 C
MCU DOCTOR

DOCTOR: It looks like it ... The interesting question is why? Clearly deliberate therefore done for a purpose. Therefore whatever it was possessed a reasoning intelligence.

67. 4 B
MCU HARRY

HARRY: And very large teeth.

68. 3 C
MS DOCTOR

DOCTOR: Splendid. Now let's see if that panel's working.

DOCTOR rises

(HE CROSSES AND
TURNS SWITCH NO.

69. PAN him R.
4 B
MS DOOR

1. AGAIN. / THE
PANEL OPENS.
THE DOCTOR SMIRKS)

DOOR
OPENS

70. 3 C
MS DOCTOR

All systems go, wouldn't you say?

71. 4 B
2S HARRY/
SARAH

HARRY: She's coming round.

(SARAH'S EYES
FLICKER AND
OPEN.)

DOCTOR WHO: Good.

HARRY:
Take it easy, old girl.

SARAH: Harry ...

HARRY: Yes. I'm here.

SARAH: Call me 'old girl' again and I'll spit in your eye.

72. 3 C
MS DOCTOR

DOCTOR: Welcome back, Sarah Jane.

73. 4 B
2S HARRY/
SARAH

HARRY: Spot of brandy would be the thing, you know.

(3 next)

(on 4, shot 73)

SARAH: I couldn't breathe...74. 3 C _____/

MS DOCTOR

--

PAN him R.

DOCTOR: There's some in the
Tardis.3S HARRY/
SARAH/DOCTORHARRY: You'll be as right as nine-
pence in a little while. We're
going to get you a drop of brandy.HARRY rises
comes fwd.HARRY/DOCTOR
OUT R.SARAH: I hate brandy.(HARRY AND LISS AS
HE FOLLOWS THE DOCTOR)

RECORDING BREAK (10)

3 TO B/ 4 TO D/

75. 2 A C MS: 3B, 2A/D, 5B(SPARK) /CI/
2S HARRY/
DOCTOR

10. INT. CONTROL ROOM 1.

76. 3 B /
CU AUTOGUARD
SP.FX.
DESCENDS
FROM
CEILING
(THE DOCTOR IS IN
THE OTHER SECTION
STARING AT A
METAL ROD WITH A
KIND OF RADAR DISH
TOP WHICH IS
LOWERING FROM THE
CEILING)

77. 2 A Do you think you could persuade..
2S HARRY/
DOCTOR HARRY: / What the deuce is that?
They X L. DOCTOR: Get down, Harry!

CRASH L.
(ECS. D.)
TIGHT 2S
DOCTOR/HARRY
78. 3 B /
CU AUTOGUARD
LIGHTNING BOLT
FLASHES FROM THE
ROD, STRIKING
HARRY'S SHOE
AS HE VANISHES.
HE GIVES A YELP
OF PAIN. HIS SHOE
LIES SMOULDERING
TWO YARDS AWAY)

S/I 5 B /
Spark Generator
3 B
CU HARRY'S SHOE
SP.FX. 7
SMOKING
HARRY: Oh, crikey! What's happening?

79. 2 D /
TIGHT 2S
DOCTOR/HARRY DOCTOR: Keep your head down!

80. 4 D /
(LOCKED OFF)
L/A IS COUCH,
SUSAN

PM (on 4, shot 80)

CAMS: 4D (LOCKED OFF) /L.L./

11. INT. CONTROL ROOM 2.

SARAH moves
up

SHIMMER
LIGHTING

HOLD FOR
20 SECS.

(SARAH MOVES A
LIMP ARM,
THINKS ABOUT
SITTING UP,
DECIDES TO REST
A LITTLE LONGER.
SHE CLOSES HER
EYES. THERE IS
A DISTANT SLEIGH
BELL SOUND.
A SHIMMER OF
LIGHT PLAYS OVER
THE COUCH.
SARAH DEMATERIALIZES)

GRAMS

RECORDING BREAK (11)

CLEAR SARAH

ROLL BACK & MIX

81. 4 D
(LOCKED OFF)
L/H MS COUCH

SHIMMER
LIGHTING

HOLD FOR
20 SECS

RECORDING BREAK (12)

82. 2 A CAMS: 3B, 2A, 5B(Spark) /C1/
CU TIT
rises

12. INT. CONTROL ROOM 1.

83. 3 B (USING AN
CU AUTOGUARD EXTENSIBLE
S/I 5 B PROBE THE DOCTOR
SPARK GENERATOR CAUTIOUSLY RAISES
HIS HAT ABOVE THE
BENCH. THERE IS
A SECOND THUNDER-
BOLT. HE BRINGS
THE HAT DOWN WITH
ITS CROWN BURNING
AND RUEFULLY BEATS
OUT THE FLAMES)

RECORDING BREAK (13) /SET UP SP.FX. ON HAT/

84. 3 B / DOCTOR: We seem to be trapped, Harry.
TIGHT 2S
DOCTOR/HARRY HARRY: What is it?

SP.FX.
DR.'S
HAT
SMOKING

DOCTOR: Some sort of automatic guard.
I wasn't bargainin' for this. When
I repaired the circuits. I wonder?

HARRY: What?

DOCTOR: Of course! That's why they
were cut in the first place! I
begin to understand it now -

HARRY: What about Sarah?

DOCTOR: Tell her to stay where she
is.

HARRY: Sarah! Sarah!?

85. 4 D
LS COUCH

CARS: 4D 11

13. INT. CONTROL ROOM 2.

(ON THE EMPTY
COUCH)

HARRY: (V.O) Can you hear me,
old girl? Stay where you are.
Don't come near the door -
understand?

RECORDING BREAK (14)

- 29 -

86. 2 A CAMS: 3B, 2A 5B(MODEL /CI/
CU PROBE
rises

15. INT. CONTROL ROOM. 1

87. 3 B / (THE DOCTOR
CU AUTOGUARD / LOWERS HIS
ALL-PURPOSE
EXTENSIBLE
PROBE. HE

88. 2 A / TAPS HIS
CU PROBE lowers / TEETH WITH
IT)

89. 3 B /
TIGHT 2S HARRY: Does that help?
DOCTOR/HARRY We're organic.

DOCTOR WHO: Apparently it's not
activated by movement. Unless
what's moving is organic.

DOCTOR WHO: Not under here. we're not.

HARRY: Ah, yes! Good bit of
logical deduction, Doctor.

DOCTOR WHO: (ACIDLY) Thank you.

90. 5 B /
CU SCREW
(MODEL)

(OUT WITH SON 1C
SCREWDRIVER. HE SETS
TO WORK ON THE STUDS
HOLDING THE BENCH DOWN)

SP.FX.
Screw
turns

- 29 -

RECORDING BREAK (15)

DE

91. 2 MS DESK CAMS: 5B(SPARK), 3B/D, 2A/B /C1/

17. INT. CONTROL ROOM.1

turned R. (THE BENCH IS
FREE. THE
DOCTOR AND
HARRY E/SE IT
ACROSS THE
FLOOR)

HARRY: Where are we going with it?

92. 3 B DOCTOR WHO: To this wall. Inch
it round your way. One slip, Harry,
TIGHT 2S and we'll be charcoal.
DOCTOR/HARRY

PAN them R. (GRUNTING WITH
EFFORT, THEY
OUT R. MANOEUVRE AGAINST
THE CONTROL WALL.)

HOLD AUTOGUARD THE DOCTOR
PEERS UP)

93. 2 B DOCTOR WHO: Back to you, Harry.
ZOOM IN HARRY: Okay.

TIGHT 2S DOCTOR/HARRY DOCTOR WHO: Ah! There it is.
HARRY

HARRY: What?

3 TO D

DOCTOR WHO:
Trouble is I can't reach it
from here.

(3 next)

DF

(on 2, shot 93)

HARRY: What can't you reach?

94. 3 D DOCTOR WHO: The auto-guard, cut-out,
 L/A CU Up there, see?/.../Never mind.
 AUTOGUARD The faithful scarf.
 lever

95. 2 B (HE UNWINDS IT
 TIGHT 2S AND PREPARES
 DOCTOR/HARRY TO THROW IT
 OVER A LEVER
 MARKED 'AUTO-
 GUARD'. HE
 96. 3 D FLINGS IT/
 CU AUTOGUARD THE LIGHTNING
 S/I 5 B CRACKLES, HIS
 Spark Generator SCARF FALLS
 BACK IN TWO
 SECTIONS, THE
 ENDS BURNING)

RECORDING BREAK (15)

97. 2 B HARRY: Hard luck. Jolly good try,
 TIGHT 2S though.
 DOCTOR/HARRY

(THE DOCTOR
 EXTINGUISHES
 HIS SCARF)

SP.FX.
 DR'S
 SCARF
 SMOKING

DOCTOR WHO: This isn't
 cricket, you know, Harry.

HARRY: No, Mind you, if only I had
 a cricket ball I'd jolly soon knock
 that switch -

(HE STARES AS
 THE DOCTOR PRODUCES
 A BATTERED BALL
 FROM HIS TROUSERS
 POCKET. HE
 POLISHES IT ON
 HIS LEG AND
 HANDS IT TO
 HARRY)

(3 next)

(on 2, shot 97)

-33-

DOCTOR WHO: Will this do?

(HARRY SPITS ON
HIS HAND)

HARRY: Watch this.

LIGHTING FX.
SPARK

(HE THROWS THE BALL.
THE LIGHTNING
CRACKLES. THE
BALL DESCENDS IN
GLAZING FRAGMENTS)

SP.FX.
Bits of
cricket
ball fall

HARRY: Organic..... of course

DOCTOR: Afraid so.

HARRY: Well - now what?

DOCTOR WHO: Risky. I must try it.
You don't need your other shoe
do you, Harry?

HARRY: Suppose not.

DOCTOR WHO: Slip it off, old chap...
Now I want you to throw it across
the room. When I give you the
word. Understand? Ready - now!

(3 next)

-33-

HARRY: What are you going to do?

DOCTOR WHO: I'm trying to distract it.

(HE SETS HIMSELF
FOR A SPRING)

Let's just hope it's not double-barreled.

HARRY: Ready.

DOCTOR WHO: Now!

| | | | |
|------|---|--|--|
| | | <div style="border: 1px solid black; padding: 2px; display: inline-block;">LIGHTING FX. SPARK</div> | |
| 98. | 3 | B | (HARRY HURLS THE SHOE. THE LIGHTNING BLSTS/ THE CU AUTOGUARD LEVER DOCTOR SPRINGS, PULIS THE LEVER AND DROPS IN ONE MOVEMENT, / CU HARRY'S SHOE SP.FX. HARRY'S SHOE Harry's shoe smoking I think we've done it, Harry. |
| 99. | 2 | B | (VERY CAUTIOUSLY WEDGES FINGER UNDER THE BENCH. HE STRAIGHTENS) |
| | | <div style="border: 1px solid black; padding: 2px; display: inline-block;">HOLD DOCTOR over bench rises CU AUTOGUARD SP.FX. It rises</div> | |
| 100. | 3 | B | Pity about the scarf. Madame Nostradamus made it for me. (CALLS) A witty little knitter. All right, Sarah, you can come through now. Never get another like it. |
| | | 2S HARRY/ DOCTOR DOCTOR fwd. HOLD 2S HARRY/DOCTOR | |

(2 next)

DOCTOR WHO: REWRITE 4C EP.1.

14.10.74

(on 3, shot 100)

-35-

HARRY: What about my shoes?DOCTOR OUT
L.DOCTOR WHO: Sarah!

| | | | |
|------|---|--------------------|---|
| 101. | 2 | B | (HE GOES THROUGH TO THE OTHER SECTION. / HARRY STARES AT HIS STOCKINGED FEET) |
| | | CU HARRY'S feet | |
| 102. | 3 | B | / |
| | | MCU HARRY | |

HARRY turns
L.HARRY: The Lords of the
Admiralty are never going to
believe this.HOLD him to
door.

| | | | |
|------|---|-----------------------|---|
| 103. | 4 | D | / |
| | | MS HARRY thru door | |

(break next)

- 35 -

(on 4, shot 103) - 36 -
DF

(42)

CAMS: 4D /A1/

18. INT. CONTROL ROOM. 2.

CRAD R.
PAB him L.

(HARRY ENTERS.)

THE DOCTOR
SILENTLY INDICATES
THE EMPTY
COUCH)

2S DOCTOR/
HARRY

HARRY: Oh, not again ...!

RECORDING BREAK (17)

104. 3 2 /CUT IN SHOTS FOR SCENIC/ /CONTROL ROOM 1/
CU HARRY'S SHOE

SP.FX.
Smoking

RECORDING BREAK (18)

105. 2 1 /CUT IN SHOT FOR SCENE 17/ /CONTROL ROOM 1/
CU HARRY'S SHOE

SP.FX.
Smoking

RECORDING BREAK (19)

DF

- 38 -

106. 3 F CAMS: 4, 3F /A1,B2/
 CU COUCH
 lifted

20. INT. CONTROL ROOM. 2

ZOOM OUT

2S DOCTOR/
 HARRY

(THE DOCTOR REMOVES
 THE LEATHER
 SECTIONS FROM
 THE COUCH. THE
 BASE IS A METAL
 GRID. IT
 LOOKS LIKE THE
 INSIDE OF A
 WIRELESS SET)

DOCTOR WHO: Oh, what a fool!
 Why didn't I realise ...?

107. 4 D
 MCU HARRY

HARRY: What is that thing?

108. 3 F
 2S DOCTOR/
 HARRY

DOCTOR WHO: Short range matter
 transmitter. But the strange thing
 THE DOCTOR L. is ...

(HE TURNS AND
 STUDIES THE
 COMPUTER)

109. 4 D
 2S
 DOCTOR/HARRY

It's just an internal
 relay, Harry.

/3 TC C/

HARRY fwd.

HARRY: I haven't the foggiest notion
 what you're talking about, Doctor.

(break next)

- 38 -

DF
(on 4, shot 109) - 39 -

RAY DOCTOR
a.
to door

DOCTOR WHO: Never mind. It means
Sarah's not far away. All we have
to do is find her. Come along.

(HE LE DS THE
WAY OUT)

RECORDING BREAK (20)

110. 1 E CAMS: 2E, 1E /A2/
H/A CU
SARAH

14. INT. ACCESS CHAMBER.

ZOOM OUT
MS

(SARAH LYING
ON AN IDENTICAL
COUCH. CLASSICAL
MUSIC ECHOES
THROUGH THE ROOM.
COLOURED SPOTLIGHTS
DRIFT MESMERISINGLY
OVER HER BODY.
SUDDENLY HER EYES
SNAP OPEN.
SHE STARES
AROUND)

SARAH: Where am I?

(A CALM AND
GENTLE VOICE
ISSUES SOOTHINGLY
FROM A SPEAKER)

TIME

VOICE: Welcome, sister. Welcome
to Nerva.

She rises

(SARAH, STARTLED,
BEGINS TO SIT
UP)

111. 2 E /
LS SARAH

No, do not move. It is dangerous
to move from the tranquilliser couch.
Please remain in contact with the
biocryonic vibrations. (cont...)

112. 1 E /
H/A MS SARAH

DF
(on 1, shot 112)

- 28 -

(SARAH, ALREADY
UNDER THE
INFLUENCE,
SINKS BACK)

- | | | | | | |
|------|---|---|------------------|---------------|---|
| 113. | 2 | E | MS SARAH | PUSH IN MS | VOICE: (cont) In five minutes the final phase of your processing must commence. If you have any personal possessions that you wish to have preserved, please place them in the casket adjacent to your right hand ./. Shortly you will hear the recorded voice of the High Minister speaking personally to you. At the conclusion of the Ministers message there will be a two-minute interregnum preceding the commencement of irradiation. /You may use this time |
| 114. | 1 | E | H/A MCU SARAH | ZOOM IN CU | to record any final message that you wish to have conveyed to the members of your commune. Please state the name and district number of your commune at the beginning and end of your message. |

(SARAH DREAMILY
UNCLIPS HER
BROOCH, EAR-RINGS,
BRACELET, OR
WHATEVER, AND
OPENS THE
CASKET)

RECORDING DRELE (21)

115. 1 E CAMS: 1E /A2/
H/A CJ SARAH

16. INT. ACCESS CHAMBER.

(AS BEFORE,
SARAH IS
BEMUSEDLY WATCHING
THE PLAY OF
LIGHT. SUDDENLY
A WOMAN'S VOICE
ISSUES FROM
THE SPEAKER)

TIE

VOICE: Greetings, Citizen Volunteer.
This is the High Minister speaking:

ZOOM OUT
MS

(SARAH RAISES
A SLEEPY HAND
IN GREETING)

ZOOM IN
CU

On behalf of the World Executive
I salute you who are about to make
the supreme sacrifice. In a few
minutes you will pass beyond
life. In case there is any fear
in your heart, any doubt in your
mind at this awesome moment, let me
remind you that you take with you all
our pasts. You carry the torch that
has been handed down from generation
to generation ...

SARAH: What's happening?

(FOR A SECOND SHE
SHOWS A FRIGHTENED
VULNERABILITY. THEN SHE
RELAXES BACK INTO THE
SOOTHING VIBRATIONS
OF THE COUCH)

RECORDING BREAK (22)

DF

116. 2 E CAMS: 2E A2
MS SARAH

19. INT. ACCESS CHAMBER.

| | |
|---------------|---------------------|
| ST. FX. | (A PERSPEX CYLINDER |
| (a) Lower | SLIDES FROM THE |
| perspex front | WALL, ENCLOSING |
| (b) dry ice | THE COUCH ON |
| vapour | WHICH SARAH LIES. |
| (c) Red light | A SMOKY RED |
| | VAPOUR HISSES |
| | INTO THE CYLINDER, |
| | COILING ABOUT |
| | HER, RAPIDLY |
| | THICKENING) |

ZOOM IN
CU

RECORDING BREAK (23)

DF

- 40 -

117. 4 E C.A.M.S: 5C, 4E, 1X /FR1, FR2/
WS TRANSOM /SLUNG LINKS/

21. INT. THE TRANSOM.

DOCTOR, HARRY
enter L.

go u/s

(THE TRANSOM
IS CURVING
PASSAGE TH T
CIRCLES THE WALK,
AT 90 DEGREES
IF POSSIBLE IT
SHOULD APPEAR
ENDLESS. THE
IS DIM INDIRECT
LIGHTING. THE
DOCTOR AND HARRY
EMERGE INTO IT)

DOCTOR WHO: We'll try this way first.

118. 5 C
WS TRANSOM. (THEY COME TO
DOCTOR/HARRY DOOR MARKED
in u/s. Come 'ARMOURY')
fwd. PAN
them R.
HOLD 'Armoury' Not very likely.
Door R.
Out R.

RECORDING
BREAK (24)

(THEY MOVE ON
AND FIND THEIR
WAY BLOCKED BY
DOORS)

SET IN DOOR /
SP. FX.
LAY GRUE TRAIL

119. 4 E / TAFE
WS TRANSOM
DOCTOR/HARRY
in L.
Go u/s

ZOOM IN
HOLD 2S

MECHANICAL VOICE: (O.O.V.) (BLKS
OUT) This is a sterile Area!
Keep out!

(1 next)

- 40 -

DOCTOR WHO 4C. REWRITE EP.1.

14.10.74

(on 4, shot 119)

-41-

HARRY: Like a hospital

SHUTTER
DOOR
RAISES

(THE DOCTOR PRESSES
THE CONTROL BUTTON.
THE DOORS SLIDE
OPEN. THE DOCTOR
MOTIONS HARRY
THROUGH)

12C. 1 X
TIGHT 2S
DOCTOR/HARRY

Ought we, d'you think?

DOCTOR WHO: Why not?

HARRY fwd.
X's L.

(HARRY SHUGS.
HE GOES THROUGH.)

5 - C
(CIDE)
L/A 2S
DR./HARRY

CUT TO A SUBJECT
SHOT FROM INSIDE,
THE SAME AS IN SCENE 1,
ACCOMPANIED BY AN
EERIE, LOUD SILENT
HARRY STEPS THROUGH
FIRST, STARES DIRECTLY
AT CAMERA. HE STOPS
WITH A SHOCKED GASP.

GREEN
LIGHT
DOOR CLOSES

4 - E
H/A CS
GRUB
SP.FX.
GRUB pulled
under floor

CUT TO HARRY'S P.O.V.
OF TV, JUST FOR A
FRACTION OF A SECOND,
WE SEE A GLISTENING
GLOB. IT IS
SHAPELESS, ABOUT THE
SIZE OF A SACK OF FLOUR
AND IT SLITHERS OUT OF
SIGHT ROUND THE CORNER)

1 - X
2S HARRY/
DOCTOR

What is it?

(5 next)

-41-

(on 1, ^{DF}shot 120)

- 42 -

HARRY: I saw something ... moving.

DOCTOR WHO: Nonsense, old chap.

HARRY: I'm positive I -

DOCTOR WHO: Trick of the light.

HARRY out L.

121. 5 C

LOOSE 2S
HARRY/DOCTOR

HARRY: It wasn't a trick of the
light. I saw something moving ./.
just about here.

They come
fwd.
kneel.

(THE DOCTOR STOPS
AND STARES DOWN.
HE BENDS. HE
SEE IT NOW. ...
SLIMY SILVERY
TRAIL ABOUT TWO
FEET WIDE. IT
STOPS AT AN
IRON GRILLE)

2S HARRY/
DOCTOR

DOCTOR WHO: Nothing could have
lived in here ... Nothing.

(HE SCRATCHES
FINGER NAIL OVER
THE TRAIL. HE
SUNS A STICKINESS
OFF HIS FINGERS
DISTASTEFULLY)

HARRY: What d'you make of it,
Doctor?

DOCTOR WHO: (MUSING) It's like
the trail left by a gastropod
mollusc.

(Run-on next)

DF (on 5, shot 121)

- 43 -

HARRY: .. slug? .

DOCTOR rises

(THE DOCTOR RISES.
HE LOOKS ABOUT
'ABSTRACTEDLY')

TILT UP

HARRY RISES

DOCTOR WHO: Or a snail?HARRY: That size? ... Never. Anyway it
couldn't have got through there.DOCTOR WHO: Interesting. A multi-
nucleate organism?HARRY: Eh?They come
fwd.DOCTOR WHO: Come on, let's find
Sarah first. This looks promising..PAN them R.
thru door(HE OPENS A DOOR
LOOKED 'GREEN
BADGE PERSONNEL
ONLY')

RUN_ON

5 TO 2/ FR2 TO 3/

122. 5 D CAMS: 50 /FR-3/
TIGHT 2S
DOCTOR/HARRY I.T. CULICL.
thru
door

(IN A SMALL
LIFT, DOORS
WITH A SIDE. THE
DOCTOR AND CULICL
THE DOOR TO THE
LIFT GOES

GREEN LIGHT

They go
out R.

HARRY. She's obviously not
in here.

DOCTOR WHO: Decontamination
chamber. Better hold your breath.

RECORDING BREAK (25) /5 FEET ON LIDA/

CUT IN SHOTS FOR SCENE 21 - THE TRANSOM

123. 4 E /
H/A CS GRUB

ST. FX.
GRUB pulled
under floor

RECORDING BREAK (26) /SET IN DOOR (2)/

124. 5 C /
(TIGHT)
L/A 2S DOCTOR/
HARRY

GREEN LIGHT

RECORDING BREAK (27)

--B 125. 2 F MS DOCTOR CUIS: 2F/E, 1E/F/G /A2/

23. I T. CUIS: CUIS.

DOOR OPENS

slides open

(DOOR OPENS.
DOCTOR WHO HELPS
HARRY
OUT.

DOCTOR/HARRY
enter

HEG PROPS HIM
G FIRST TELL
LEAD LOOKS
DOCTOR TELL KEM
HARRY.

DOCTOR fwd.

CRAB L.
(POS. E)

HE CLOSING AND
TURNS HIM
LIGHT AND COUCH,
HARRY OF THE
HARRY COLORED

PAN him R.

126. 1 E H/A ICU DOCTOR

DOCTOR WHO: I've a feeling
we're getting warm, Harry.

DOCTOR turns
L.

(WHILE DOOR
WITH ALL
LOC..

127. 2 E MS DOCTOR

IT IS A RED
'HAPPY-LOVE'.

PAN him L.

DOCTOR WHO
POSS IN THROUGH
THE ORIENTATION
POINT)

2S DOCTOR/
HARRY

Yes
Animal and botanic / of course!
That explains everything. Do
you realise what this is, Harry?

HARRY: Uuh...?

DOCTOR WHO: Aren't you feeling
better yet?

(1 next)

4E (on 2, shot 127)

HARRY: No. I'm not feeling better.

DOCTOR WHO: Pull yourself together. This is fascinating. A cryogenic repository.

HARRY: A repository for what?

PAN DOCTOR
L.

DOCTOR WHO: Everything. Well, everything they considered worth preserving. And just look at this!

(ON THE WALL
OF THE CHAMBER
IS A FILING
CABINET.)

128. 1 F MS HARRY. (ON THE WALL IS A FILING CABINET.)

PAN him L.

2S DOCTOR/
HARRY

DOCTOR WHO: Microfilm...It's a complete record, Harry. History. Music. Architecture. Literature. Engineering...Incredible! The entire body of human thought and achievement.

HARRY: Yes, but what for?

DOCTOR WHO: Posterity? (SIGHS)
I don't know...Why build all this and send it into space?

129. 2 E CU HARRY

I say

130. 1 F HARRY: /Couldn't be some sort of survival kit, could it? /

2S DOCTOR/
HARRY

DOCTOR WHO: Survival, of course.

DOCTOR fwd.
X's R.
TRACK BACK
(POS. G)

HARRY: You know the kind of thing they shove in lifeboats.

(break next)

(on 1, shot 130)

AB

DOCTOR WHO:

.You're improving, Harry.

2S HARRY/
DOCTORHARRY: Am I?DOCTOR
sitsDOCTOR WHO: Your mind is starting to work. It's entirely due to my influence. You mustn't take any credit for it. What's missing?HARRY: Oh?DOCTOR WHO: If we are to assume that some great cataclysm struck the Earth and just before the end they launched this lifeboat...then the most obvious missing element appears to be man himself. What has happened to the human species, Harry?DOOR OPENSDOCTOR
turns L.(ALL THREE 3
AND DOWN IN
EXPLANATORY
FASHION.)THEY HAVE SLIDES
A BUTTON. THERE
IS A MISSING PIECE
AND A PANEL
SLIDES OPEN.THEY LOOK
AT EACH OTHER)

RECORDING BREAK (28)

1 TO H/2 TO H/

131. 2 G CAMS: 3G, 2G/H/K/J, 1H/J/K
 L/A 1S /C2/3, D3/
 HARRY/DOCTOR
 24. 1H. CRYOGENIC CHAMBER.

DOCK CREW'S

(HARRY AND DOCTOR
 WHO ENTER.)

HARRY & DOCTOR
 fwd.

NO 3 OF LOW
 PRESSURE T
 INTO TILLOD
 INFINITY.

CH 1.
 (POS. H)

CH 1.
 TILLOD T
 TILLOD.

PLAN THEM L.

L/A 2S
 HARRY/DOCTOR

CH 1.
 TILLOD T
 TILLOD ON TIL
 TILLOD)

132. 1 H HARRY: That
 a place for a mortuary!
 H/A LOOSE 2S
 HARRY/DOCTOR DOCTOR WHO: This isn't
 mortuary. Quite the reverse.
 PLAN them L.

133. 2 H HARRY: The reverse? Well,
 I'd hardly call it a nunnery....
 2S
 DOCTOR/
 HARRY DOCTOR WHO: Cryogenic chamber.
 Old principle but I've
 neverseen it applied on this
 scale. There must be hundreds
 here. Look at them!

134. 1 J
 HARRY SHOT

135. 2 H HARRY: When you've seen one
 corpse you've seen 'em all.
 2S DOCTOR/
 HARRY

HARRY X'S L.

DOCTOR WHO: Corpse? These
 people aren't dead, Harry -
 they're asleep. This is the
 whole human race awaiting the
 trumpet blast!

(on 2, shot 135)

DOCTOR CUT L.

(DOCTOR WHO,
MOVES OFF THROUGH
HALLS.)

PLAN HARRY L.

HARRY ON KES
HIS HEAD.

ORLE R.

HE PULLS AWAY
THE PLASTIC SHROUD
FROM THE NEAREST
PILLET AND PULLS
FOR A PULSED LIGHT

TIGHT 2S
EXTREME/HARRY

HARRY: Head as a door-knocker.

(HE DIPS OUT
HIS BIPHOCULAR)

RECORDING BREAK (29) /1 TO K/

136. 1 K
L/A MCU DOCTOR
In L.

PLAN him R.

Out R.

DOCTOR WHO: Homo sapiens.
That an inventive,
invincible species...It's
only a few million years since
they crawled up out of the mud
and learned to walk. Puny,
defenceless bipeds, they survived
flood and famine and plague. They
survived cosmic wars and holocausts.
And now they're out here among
the stars, waiting for a new
life...ready to outsit eternity.
They're indomitable!

RECORDING BREAK (30) /1 TO J/ /STRIKE PALLET/

137. 2 K
2S HARRY/
DOCTOR

(HE DELIVERS
THE STRIKE
TO HIMSELF, ON
THE ROOF, AND
RETURNING TO THE
HALL USING HIS
BIPHOCULAR)

DOCTOR WHO:

What do you think you're
doing, Harry?

HARRY: Sorry to contradict
you, Doctor. There's not
a flicker of life.

138. 1 J DOCTOR MO: Suspended animation.
 3S HARRY/
 EXTRA/DOCTOR

(NO SHOT 139)

HARRY: But there are no
 metabolic functions at all.
 Look at this one. Even
 in the deepest coma the hair
 and fingernails don't stop
 growing. The epidermis -

DOCTOR CUT R.

DOCTOR MO: Total suspension,
 Harry. That's the whole point
 of a cryogenic chamber. You
 can't survive ten thousand years
 in a coma.

140. 1 J
 CU HARRY

HARRY: Ten thousand years?

141. 2 J
 L/A MS DOCTOR

DOCTOR MO: Fifty thousand years.
 Hundred. The length of time
 is immaterial.

Turns R.

142. 1 J
 CU DOCTOR

(ALL PAUSE FOR
 A LAST LOOK
 OUT)

Let HARRY
 in L.

Amazing sight, isn't it?
 The entire human race in one
 room. All colours, all creeds,
 all differences finally forgotten.

TIGHT 2S
 HARRY/DOCTOR

HARRY: Are you serious?
 The entire human race.

143. 2 J
 TIGHT 2S
 HARRY/DOCTOR
 DOCTOR X'S L.

DOCTOR MO: Well, its chosen
 descendants. The operation
 must have been meticulously
 planned. Come on.

144. 1 J
 2S DOCTOR/
 HARRY

HARRY: Now where are we going?

DOCTOR MO: First to find Sarah -

DOCTOR u/s
 HARRY u/s

then we'll shut down
 the systems and leave. We're
 intruders here, you know.

(3 next)

(on 1, shot 144)

- 51 -

..B

minute Doctor.
HARRY: Just a / D'you
 mean to tell me this is how
 it's all going to end? In
 here?

2S DOCTOR/
 HARRY

DOCTOR WHO: Not
 the end, Harry. Just a pause.

HARRY: But there are only
 a few hundred corps...bodies here -
 I mean what happened to the rest
 of mankind? There must have
 been some catastrophe?

Yes

DOCTOR WHO: And they saw it coming,
 so they made provision as best
 they could. Don't forget that.
 It's something for you to be proud of.

DOCTOR OUT L.

ZOOM IN HARRY

(HARRY LOOKS
 AROUND HIM
 PROBABLY
 S.E. SUDDELY
 HIS EXPRESSION
 CHANGES)

145. 3 G HARRY: Doctor, look!
 CS TRAIL

(HE POINTS. WE
 PAN A LITTLE
 ALONG TRAIL ON
 THE FLOOR.)

146. 1 J
 2S DOCTOR/
 HARRY
 (GAIN CLOSER STUDY
 IT)

They X R.
 DOCTOR X'S R.

147. 2 J DOCTOR WHO: (TO HIMSELF)
 CU DOCTOR Oxygen. Radiant heat...This
 deep in space. I wonder...?

148. 1 J
 CU HARRY
HARRY: Perhaps it's some
 sort of mould.

149. 2 J
 2S HARRY/
 DOCTOR

- 51 -

(1 next)

(on 2, shot 149)

- 52 -

.E

DOCTOR WHO: Would?

They rise

HARRY: The other trail we saw
in the corridor.

150. 1 J DOCTOR WHO: But the thing you
saw moving? /
CU HARRY

151. 2 J HARRY: Dust? That grille
is probably a dust extractor.
We opened the doors after umpteen
years and there was a bit of
a draught... /
2S HARRY/
DOCTOR

DOCTOR WHO: Yes very convincing.
All the same we'll just check
some of the beds while
we're here.
DOCTOR out L.

(THEY MOVE OFF)

152. 1 J HARRY: What are we checking
for exactly? /
MS DOCTOR

DOCTOR WHO: Just making sure
everything's in order.

RECORDING BREAK (31) /RESET PALLET/

153. 2 K (HARRY) PLUGS.
HE PULLS ALONG
HIS ROPE OF LIDS.
SUDDENLY HE
STOPS. HE
PULLS ASIDE A
CLOUD.
HARRY fwd.
X's L.
HARRY'S EMISSION
CHANGES TO ONE
OF HORROR)

(1 next)

- 52 -

..D

(on 2, shot 153)

- 53 -

(62)

HARRY: ! Doctor!
Doctor, over here quick!

EASE OUT
Let DOCTOR
in R.

(DOCTOR WHO
HURRIES OVER)

TIGHT 2S
HARRY/DOCTOR

DOCTOR WHO: What have you
found?

(HE STOPS,
APPALLED,
STARRING AT
THE BED.)

154. 1 J
CU SARAH

HE RAN DOWN.
SARAH LIES
THERE, WHITE
AND MOTIONLESS.

155. 2 K
2S HARRY/
DOCTOR

DOCTOR WHO
TAKES HER
SHOULDERS)

Sarah...! Oh, Sarah Jane...

HARRY: There's nothing we can
do for her now.

(NO SHOTS 156
& 157)

DOCTOR WHO:
She'll be like this for
three thousand years at least.

HARRY: There must be something
we can do!

1 TO H

HARRY fwd.
FULL BACK
(P.O.S. L)

DOCTOR WHO: Even if we had
a resuscitation tank it's
probably too late to revive
her now..

HARRY: Resuscitation tank? What
does it look like?

(HARRY HURRIES
TO THEM)

(1 next)

- 53 -

AD

(on 2, shot 155)

- 54 -

DOCTOR WHO: Very similar to
an oxygen cylinder. You'll
recognise it if there is one.

| | | | |
|------|---|-----------------------------------|--|
| | | HARRY opens first cupboard | (HE BENDS OVER SARAH AGAIN, CHECKING FOR ANY SIGN OF LIFE. |
| | | HARRY opens second cupboard | HARRY OPENS ONE CUPBOARD - HURRIES TO THE NEXT. |
| | | HOLD CU HARRY | HE PULLS OPEN THE DOOR. |
| 158. | 1 | H L/A MS WIRRN | / A SEVEN-FOOT HIGH 'THING', GELATINOUS, JOINTED TENTACLES BRISTLING WITH COARSE HAIR, A HUGE SINGLE FACETED 'EYE', AND FEROCIOUS, OPEN-GAPING MANDIBLES STINGS DOWN UPON HIM. |
| | | falls fwd. | |
| | | HOLD HARRY | HARRY GIVES A CRY AND FALLS BACK) |
| 159. | 2 | L MS DOCTOR Comes fwd. | / |
| | | CRANE DOWN 2S HARRY/ DOCTOR | |

(END OF EP. 1)

(1 next)

- 54 -

(1. INT. CRYOGENIC CHAMBER) (Ep. 2)

(HARRY FALLS BACK WITH
A CRY.
THE WIRRN SWOOPS DOWN
ON HIM.

IT DROPS BESIDE HIM
WITH A SOFT THUD,
SCATTERING BITS OF
ITS DESSICATED TENTACLES)

(HARRY, POP-EYED
WITH SHOCK, PULLS
HIMSELF UP. THE
DOCTOR IS STANDING
BEHIND HIM, STARING
AT THE CREATURE)

HARRY: It's dead...

DOCTOR WHO: Very dead.

PAN DOCTOR R.

He kneels (HE PICKS UP A
PIECE OF TENTACLE)

160. 1 H Practically mummified.
CU HARRY /

161. 2 K HARRY: What is it?
CU DOCTOR /
(FOR A SECOND THE
DOCTOR GAZES
BLANKLY AT HARRY,
DEEPLY INTROSPECTIVE.
THEN HE SHAKES HIS
HEAD)

He rises

162. 1 H DOCTOR WHO: That's something we can
2S HARRY/ leave till later/ No sign of a
DOCTOR resuscitator, eh?

HARRY: I didn't get chance to see.

DOCTOR u/s

2S DOCTOR/
HARRY

(THE DOCTOR LIFTS
A CASE FROM THE
CUPBOARD. OPENING
IT -)

DOCTOR WHO: Some kind of medical kit
wouldn't you say? These look like
drugs.

(on 1, shot 162)

- 2A -

(HARRY SHAKES HIS
HEAD OVER THE FUTURISTIC
IMPLEMENTS)

DOCTOR fwd.
OUT R.

HARRY: Bit beyond me, I'm afraid.
I'm a leechers man myself.

PAN HARRY R.

DOCTOR WHO: (FRUSTRATED) There
must be something in this that would
help Sarah. But what? What?

2S HARRY/
DOCTOR

HARRY: Doctor.....look!

END RECORDING